

selections from Beethoven and Wagner's prelude to "Parsifal," the motive of which is from the scene symbolizing the Savior's utterance, "Eat this bread; it is my flesh. Drink this wine; it is my blood." This was enthusiastically applauded.

It was just before this prelude that Bernhardt, robed in white flowered brocade, looking exactly like one of Albert Durer's paintings of the Virgin Mary, entered the hall. She was followed by Garnier and Bremont, attired in evening dress, to interpret the roles of Christ and Judas Iscariot. The enormous auditorium of the Cirque d'Hiver was crowded to its utmost capacity, and about 4,000 persons must have been present.

The poem is a sort of mystic representation of "Ecce Homo." The Virgin is a woman in whom all the maternal instincts and love for her son are in conflict with religious awe and devotion to the viceregent of God.

Bernhardt read the lines exhorting Christ to fly and save himself from torture and crucifixion with an impassioned yet subdued force that caused profound emotion. The audience appreciated this, and shouts of "Bravo! Bravo!" and round after round of applause burst forth. When Garnier read the lines of Christ as he drove the publicans out of the temple and Bremont pronounced the mocking retorts of Calphurnia, the high priest, some youngsters in the gallery made a scandalous demonstration in favor of the principles adduced by the publicans, and two or three butcher boys yelled, "Hurrah for the publicans! They are better than our bookmakers at Longchamps."

As Garnier pronounced the words of the Savior, calling children to him and exhorting to charity and repentance, the audience rose with excitement and cheered and applauded the actors. Men in prominent seats of the parquet, the fashionable portion of the house, shook their fists at the butcher boys and men who had interrupted the performance, and demanded that the police should put them out of the house. "The excitement was tremendous. Garnier with difficulty made himself heard as he shrieked, 'Ladies and gentlemen, do you wish the reading of this poem to continue or not; if not we will withdraw.'"

"Yes, yes, continue," was heard from all parts of the house, mingled with a few shouts of "no."

Mme. Bernhardt trembled with emotion and pressed a delicate lace handkerchief to her eyes and wept. There was perfect silence in the hall. Nothing could be heard until Harancourt, the author, bounded down to the platform where the actors were seated and shook them all warmly by the hand, and facing the tempestuous audience shouted with stentorian voice: "The actors will pause a few moments to enable those persons who are disconcerted to retire." Harancourt was cheered loudly with shouts of "Bravo, Harancourt!" Then by the aid of the police some thirty or forty of the disconcerted, most of them butcher boys out for a lark on Good Friday, the one day of the year when the butcher shops are closed, left.

This lively acted scene had now lasted half an hour. Sarah Bernhardt and her fellow-actors were pale and nervous; but the audience, with the stormy element now eliminated, shouted "Continue!" Then the reading commenced again, and was deservedly applauded. Harancourt's action is excellent and is thoroughly dramatic. The scene between Judas and the Pharisee who bribes him is very strong. That between the Savior and the Virgin, just before the crucifixion, is very dramatic, and if represented with scenery and stage mechanism, or arranged with even open-air accessories, as at Oberammergau, would be most effective.

Altogether it was a very exciting evening. As the reading of the poem ended and the name of the author was announced by Garnier the applause was long and loud, and Harancourt was called out and bowed his acknowledgments.

The Herald correspondent met Mme. Bernhardt in the lobby just as she was leaving the circus. She was rather nervous, but is more eager than ever to interpret the Passion with all the costumes and requisite scenery.

M. Edmond Harancourt, author of "The Passion," is one of the most talented of the younger French poets. In 1883, he wrote a volume of verse for private circulation. His next work placed him at once among the first rank of contemporary poets. In 1887, he published a deep modern analysis of friendship. Two years later his translation, on rather French adaptation of Shakespeare's "Merchant of Venice" was produced at the Odéon with great success. He is a thorough student of Shakespeare, and his lectures on English dramatic literature of the Elizabethan age have done a great deal toward making Shakespeare popular in France.

Harancourt in the course of a conversation with a Herald correspondent said that Mme. Bernhardt first suggested the idea of giving a performance of "The Passion." On reading "The Passion" she said: "The role of the Virgin is one I should prefer to act beyond anything in my repertoire." "In fact," said Harancourt, "it is due entirely to her initiative that the present representation took place. We wanted very much to have the piece interpreted in costume with appropriate scenery and all the stage mechanism necessary for such a drama. The authorities, however, were inexorable, and all that could be obtained was permission to give a reading of the play."

It is a curious coincidence that all M. Harancourt's uncles, and there were eight of them, were in holy orders. Most of them presided at the performance of duties as Roman Catholic missionaries in China, Burma and Brazil. But one of them survives, and he is now Bishop of Tibet.

Miss Ellen Terry, who has been staying in Paris about a week, steadily refused to see a reporter or be interviewed, but this afternoon a Herald reporter saw her in a train about to start for London, and Miss Terry had to give way and be interviewed at last. Among the questions asked was: "What do you think of Bernhardt and the Virgin Mary?"

"I think Sarah Bernhardt the greatest actress living, and I don't know anything about the Virgin Mary. There, will that do?" with a pleasant little laugh.

"But about Sarah Bernhardt's idea of impersonating the Virgin in a theatrical representation. Do you believe that such a sacred subject should be put upon the stage?"

"I believe in putting anything upon the stage," was the emphatic reply. "You cannot imagine how disappointed I am not to be able to stay to see Sarah Bernhardt in her new creation to-night. Unfortunately I have an important engagement for to-morrow in London, so I must leave Paris to-day."

FOOCHOW.

April 26th, 1890.

The amount of treasure sent up country is computed at \$2,400,000, which is about half of the amount sent last season.

Some new tens are expected in about three weeks' time. We are told, and let us hope such will be the case, that they will be of very superior quality, and cheap.

We learn that nearly all the Foochow Native tea packing houses have been closed owing to want of funds. For the benefit of the trade we believe they should all be closed—*M.H.*

How to gain Flesh and Strength.—Take after each meal about a tablespoonful of Scott's Emulsion of Pure Cod Liver Oil with Hypophosphites. It is almost as palatable as milk and easily digested. The rapidity with which delicate children and sickly people suffering from weakness and wasting disease improve and thrive upon this diet is truly marvellous. As a remedy for Consumption and Throat Affection, and Bronchitis unequalled by any other preparation in the world. Any Chemist can supply it.—A. S. Watson & Co. (Ltd.), Agents in Hongkong and China.—*Advt.*

CHINA COAST METEOROLOGICAL REGISTER.

2nd May, 1890.—At 4 p.m.

STATION	Barometer reduced to sea level and 30° F. Ht.	Thermom- eter.	Humidity	Wind. Direc- tion.	Force.	Weather.	Remarks as hours.
Whampoa stock	30.01	43	...	W	W
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Printed and Published by ROBERT FRASER-SMITH,
No. 6, Pedder's Hill, in the City of Victoria, Hongkong.